
Nicola Collection

Miguel Reyes's Nicola rereads Jenson's types through the improbable lens of Tommy Thompson's classic 1946 lettering manual *How to Render Roman Letter Forms*. Taking Caslon as a model, Thompson demonstrated how to hand-render typefaces using a soft, broad-tipped pencil. The tension between the polished, classical letterforms and the rough pencil renderings struck Reyes as an intriguing way to rethink the more calligraphically influenced types cut by Jenson in Venice in the late fifteenth century.

PUBLISHED
2025

DESIGNED BY
MIGUEL REYES

20 STYLES
2 FAMILIES

FAMILIES
NICOLA DISPLAY
NICOLA

Thompson rotated the flat pencil edge to modulate strokes, producing curious angled serifs. Reyes chose to preserve this feature in Nicola, both for its dramatic interlocking effect and as a nod to Jenson's heavily bracketed serifs. The result is a dynamic, rhythmic typeface perfect for book and editorial design. Nicola's otherwise simplified details and low contrast push it almost into slab serif territory. The italic, whose flat sides owe as much to fraktur as to chancery forms, departs from Arrighi's influence. Nicola Display takes Nicola's already low contrast and decreases rather than increases it, going against the logic of a typical display cut; the skeletal, wiry thin looks almost monolinear, making for striking headlines.

Nicola Display

The seeds of Nicola were planted during Miguel Reyes's initial research for Canela, when he came across Tommy Thompson's classic 1946 manual *How to Render Roman Letter Forms*. Thompson used Caslon to demonstrate how to hand-render typefaces with a soft, broad-nibbed pencil. Intrigued by the tension between the classical letterforms and the rough, informal renderings, Reyes returned to the idea years later as a fresh way to reread the types cut by Jenson in Venice in the late fifteenth century.

PUBLISHED
2025

DESIGNED BY
MIGUEL REYES

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Nicola's unassuming, stubby shapes give it an inviting, steady texture for immersive reading, and even make it a viable choice for use at larger sizes. Perceiving the need for a proper display cut, though, Reyes revisited the design, broadening the original diminutive text family from eight to twelve styles: A wiry, almost monolinear Thin proceeds to a rugged Black. As is typical for a display face, Nicola Display features tighter spacing for greater economy, without looking overly condensed. Atypical is its contrast, which goes against the usual logic of a display face by decreasing rather than increasing, becoming even more slablike.

Nicola Display Thin

Nicola Display Thin Italic

Nicola Display Light

Nicola Display Light Italic

Nicola Display Regular

Nicola Display Regular Italic

Nicola Display Medium

Nicola Display Medium Italic

Nicola Display Bold

Nicola Display Bold Italic

Nicola Display Black

Nicola Display Black Italic

BORDEAUX
Genomskinlig

NICOLA DISPLAY THIN, 70 PT

CUNEIFORM
Heettiläisjohtaja

NICOLA DISPLAY THIN ITALIC, 70 PT

STABILIZES
Archeological

NICOLA DISPLAY LIGHT, 70 PT

JUGENDSTIL
Monochromatic

NICOLA DISPLAY LIGHT ITALIC, 70 PT

APYLINKES
Encarregados

NICOLA DISPLAY REGULAR, 70 PT

LANDSCAPE
Meklemburskiej

NICOLA DISPLAY REGULAR ITALIC, 70 PT

REVIEWED
International

NICOLA DISPLAY MEDIUM, 70 PT

CERIMONIE
Historiography

NICOLA DISPLAY MEDIUM ITALIC, 70 PT

DISPUTATĂ
Fragmenting

NICOLA DISPLAY BOLD, 70 PT

METAPHOR
Paraphernalia

NICOLA DISPLAY BOLD ITALIC, 70 PT

OBJECTIVE
Tendensiøse

NICOLA DISPLAY BLACK, 70 PT

SZIGETELŐ
Konstruktion

NICOLA DISPLAY BLACK ITALIC, 70 PT

Cette ancienne province
LAST SYNTHESIZER
Betätigte sich auch als Maler

NICOLA DISPLAY THIN, THIN ITALIC, 40 PT

Final musical experience
CARGO COLEGIADO
Attracted 175,000 spectators

NICOLA DISPLAY LIGHT, LIGHT ITALIC, 40 PT

Old manufacturing base
AURAS OF SECRECY
Bet to ieviešanu uztic citiem

NICOLA DISPLAY REGULAR, REGULAR ITALIC, 40 PT

Nou spațiu arhitectonic
KONTROLIJATENA
Planetary defence systems

NICOLA DISPLAY MEDIUM, MEDIUM ITALIC, 40 PT

Elemento rettangolare
FRAUGHT REALISM
Dynamisk og rytmisk lyd

NICOLA DISPLAY BOLD, BOLD ITALIC, 40 PT

Extreme heat warning
ARASINDAKİ DÖVİZ
Zahvaljujući sredstvima

NICOLA DISPLAY BLACK, BLACK ITALIC, 40 PT

Entraînement à la navigation translunaire
TRIAL OF EXTREME ENDURANCE
Manoeuvred her Falmouth Quay Punt with ease

NICOLA DISPLAY THIN, THIN ITALIC, 24 PT

Ransonering följs ofta av uppkomsten av
UNSHACKLED A GRAND RANCOR
Jeśli firma posiada wśród aktywów finansowych

NICOLA DISPLAY LIGHT, LIGHT ITALIC, 24 PT

Demonstrating a further dramatic trend
KINH TẾ PHI CHÍNH THỨC CHƯA
Resource and energy use in our global economy

NICOLA DISPLAY REGULAR, REGULAR ITALIC, 24 PT

Versatile runabout for impromptu trips
AUFBRUCH ZU EINEM ANDEREN
Wanneer er een verschuiving plaatsvindt van

NICOLA DISPLAY MEDIUM, MEDIUM ITALIC, 24 PT

Apollo 13 jääb tema viimaseks lennuks
DOCTRINAIRE DEFENCE POLICY
Paintings utilized multiple textured layers

NICOLA DISPLAY BOLD, BOLD ITALIC, 24 PT

Several pioneers of musique concrète
UNDER KAPSEJLADSEN GÆLDER
Yatırım, sermayeye yapmadan veya risk

NICOLA DISPLAY BOLD, BOLD ITALIC, 24 PT

FRÄMSTA INRIKTNING ÄR ESTETISKA ELLER
State assemblyman stuns in New York mayoral primary
MONTHLY DIGEST OF NEWS AND COMMENTARY
Great social issues of the day are belittled and made unimportant

NICOLA DISPLAY THIN, THIN ITALIC, 18 PT

CHARGED A 5% COMMISSION ON EACH SALE
Guðsdómar voru mismunandi og má þar meðal annars
SE REPOSITIONNE SUR L'ÉCHIQUIER POLITIQUE
The guinea was originally minted each year from 1663 and 1684

NICOLA DISPLAY LIGHT, LIGHT ITALIC, 18 PT

AN INVESTIGATION INTO THE LEAD ACTOR
Langit menggunakan kamera rekayasa dilakukan pada
SYMBOLIZES TECHNOLOGICAL DEVELOPMENT
Có nhiều cấp độ thưởng thức cái đẹp, phụ thuộc vào sự hiểu biết

NICOLA DISPLAY REGULAR, REGULAR ITALIC, 18 PT

UND LEBTE ALLEINE BIS ZU SEINEM TOD IN
Los más influyentes de la historia de la lengua inglesa
EXTENDS THIS EXAMINATION OF IMBALANCE
Rotations that are characteristic of co-orbital planetesimals

NICOLA DISPLAY MEDIUM, MEDIUM ITALIC, 18 PT

KAKO SU TO ZAPRAVO SLIKE KOJE IZLAZE U
These entities each have their own peculiar politics
YUMUŞAK TAŞLARDAN VE AĞAÇTAN YAPILAN
Bħala ritratt realistiku tal-ħajja ta' kuljum tal-ħaddiema

NICOLA DISPLAY BOLD, BOLD ITALIC, 18 PT

AGED IN FIRST-FILL EX-BOURBON BARRELS
Myriad lilliputian mythical beings dressed in gold
CEASING PUBLICATION IN SEPTEMBER 1909
In questa fase la calibrazione può durare svariati mesi

NICOLA DISPLAY BLACK, BLACK ITALIC, 18 PT

Controversially

NICOLA DISPLAY THIN, 65 PT

Következtetést

NICOLA DISPLAY LIGHT, 65 PT

Hermenèutica

NICOLA DISPLAY REGULAR, 65 PT

Interpretation

NICOLA DISPLAY MEDIUM, 65 PT

Transnational

NICOLA DISPLAY BOLD, 65 PT

Målemetoder

NICOLA DISPLAY BLACK, 65 PT

Vel'koformátových

NICOLA DISPLAY THIN ITALIC, 65 PT

Acknowledgment

NICOLA DISPLAY LIGHT ITALIC, 65 PT

Biodiversification

NICOLA DISPLAY REGULAR ITALIC, 65 PT

Frequentermente

NICOLA DISPLAY MEDIUM ITALIC, 65 PT

Epistemológica

NICOLA DISPLAY BOLD ITALIC, 65 PT

Approximated

NICOLA DISPLAY BLACK ITALIC, 65 PT

Nicola

Elegant and brash, Miguel Reyes's Nicola is a robust, low-contrast typeface whose simplified details verge on making it a slab serif. Before digital typesetting allowed designers to set their own type, "comping"—hand-rendering headlines in various typefaces for copyfit and client approval—was an important skill. Upon coming across Tommy Thompson's 1946 manual *How to Render Roman Letter Forms*, Reyes was struck by the renditions of Caslon, written quickly with a broad-tipped pencil. The tension between the rough, informal rendering and the classical letterforms seemed like a fresh way to interpret the types cut by Nicolas Jenson in Venice in the late fifteenth century.

PUBLISHED
2023

DESIGNED BY
MIGUEL REYES

8 STYLES
4 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL/LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

Thompson modulated stroke weights by rotating the nib of the pencil, producing unusual serifs with angled endings. Reyes retained this trait for its unusual interlocking effect. Chunky, straightforward shapes make Nicola a plausible choice for use at larger sizes; for text, the crispness resolves to a clean, even texture. The italics depart from Arrighi's influence, with flat sides that owe as much to fraktur as to chancery traditions. Whereas the countless Jenson revivals and homages over time show a greater degree of contrast and refinement than the types they are modeled on, Nicola takes Jenson's blunt, heavily bracketed serifs and runs with them, creating a kinetic, rhythmic typeface ideal for book and editorial design.

Nicola Regular

Nicola Regular Italic

Nicola Regular No. 2

Nicola Regular No. 2 Italic

Nicola Medium

Nicola Medium Italic

Nicola Bold

Nicola Bold Italic

International Standard
NEUROFISIOLOGIA
Series of frivolous lawsuits

NICOLA REGULAR, REGULAR ITALIC, 40 PT

Her new digital divide
SEISMIC HOTSPOT
Est un système qui devait

NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT

Old western terminus
HNATTVÆÐINGAR
Mechanically ventilated

NICOLA MEDIUM, MEDIUM ITALIC, 40 PT

Alapvető jelentőségű
ULTIMATE SERIES
Groundbreaking design

NICOLA BOLD, BOLD ITALIC, 40 PT

GERMAN SOCIAL HISTORIANS
Important piece of guild framework
ZIJN 117 DORPEN AANGEWEZEN
Ang huling hakbang ng patanggap ay may

NICOLA REGULAR, REGULAR ITALIC, 25 PT

MŌISAST KEILA KIRIKUMŌISA
They realized a sale price of \$47,185
MERCANTILISM IN ECONOMICS
Sanctioned by charters and letters patent

NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 25 PT

BIENNIAL GARDEN FESTIVAL
En advarsel mod totalitarismen og
THE LOCAL TIMBER INDUSTRY
A flurry of extraordinary developments

NICOLA MEDIUM, MEDIUM ITALIC, 25 PT

A SENIOR POLITICAL FIGURE
Final archeological investigations
UMĚLCŮ ROZHODLA ODDĚLIT
Fashioned a central marketing system

NICOLA BOLD, BOLD ITALIC, 25 PT

THE EARLIEST STAGE OF THE COLD WAR
Acquired for £842 million and £350 million in debt
EVIDENCED FROM THE OPPOSING COUNCEL
Nghiep Hoa Kỳ lo ngại rằng Tổ chức Thương mại Quốc tế

NICOLA REGULAR, REGULAR ITALIC, 18 PT

WHISTLEBLOWER PROTECTION CLAUSES
Just 30 of these original provisions were removed
LIBERALIZĀCIJAI NORISINĀS DAUDZPUSĒJĀS
Regarded as one of the greatest poets of Turkish literature

NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 18 PT

UYGULANMASININ TAKIBINI YÜRÜTMEK
First upheld in the 1971 Supreme Court decision
ZEALOUS DEFENSE OF THIS JURISDICTION
Consortium of construction & architectural companies

NICOLA MEDIUM, MEDIUM ITALIC, 18 PT [PROPORTIONAL LINING FIGURES]

INCLUDING A 5.1% BASE WAGE INCREASE
Ziel der Konferenzen ist es, weitere Beschlüsse
HAZARDOUS MATERIALS EXAMINATIONS
Made their unexpected exit from the 2007 campaign

NICOLA BOLD, BOLD ITALIC, 18 PT

PARA O PERÍODO DE 19 DE AGOSTO A 21 DE OUTUBRO
A bevy of revelations about undisclosed property deal and gifts
BEGAN TO CONVENE AS AN ASSEMBLY IN EARLY SPRING
Multiple factors conspired to remove the economic basis for this community

NICOLA REGULAR, REGULAR ITALIC, 14 PT

A ROCKY STRETCH OF COAST NEAR WESTERN ISLAY
After a time journeymen could be received as master craftsmen
UN SÍNODE QUE VA PUBLICAR ELS REGLAMENTS PER AL
It was Ranger's initial example that addressed long-term economic growth

NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 14 PT

PRODUCED A MESMERIZING DOCUMENTARY SERIES
De nationella minoriteterna och det samiska folkets språk och
GRANTED A LIFETIME PLACE IN THE HOUSE OF LORDS
For years he continued to lead a monastic life in the episcopal residence

NICOLA MEDIUM, MEDIUM ITALIC, 14 PT

BEATING THE SPRINGBOKS IN CONSECUTIVE TESTS
State-of-the-art mill expected to be operational by mid-2048
FUELED ASPIRATIONS OF AUTONOMY IN THE REGION
Hänen kirjoituksiaan ja niiden tulkintoja on myöhemmin käytetty

NICOLA BOLD, BOLD ITALIC, 14 PT

Meteorological

NICOLA REGULAR, 60 PT

Anteriormente

NICOLA REGULAR NO. 2, 60 PT

Classifications

NICOLA MEDIUM, 60 PT

Distinguished

NICOLA BOLD, 60 PT

Decommissioning

NICOLA REGULAR ITALIC, 60 PT

Reconfigurations

NICOLA REGULAR NO. 2 ITALIC, 60 PT

Périodiquement

NICOLA MEDIUM ITALIC, 60 PT

Controversially

NICOLA BOLD ITALIC, 60 PT

NICOLA REGULAR, REGULAR ITALIC, MEDIUM, BOLD, 16/21 PT

REGULAR ALL CAPS

REGULAR

MEDIUM

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
LINING FIGURES

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (ac-

NICOLA REGULAR, REGULAR ITALIC, BOLD, 10/13 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to

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NICOLA MEDIUM, MEDIUM ITALIC, BOLD, 10/13 PT

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NICOLA REGULAR, REGULAR ITALIC, MEDIUM, 9/12 PT

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The State of Criticism

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NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, BOLD, 9/12 PT

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NICOLA REGULAR, REGULAR ITALIC, MEDIUM, 8/11 PT

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NICOLA REGULAR NO. 2, REGULAR NO. 2 ITALIC, BOLD, 8/11 PT

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly

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